

MARCH 2016

House Beautiful

120 COLORFUL YEARS

THE COLOR ISSUE

NEUTRALS NOW!

THE
PERFECT
WHITE
KITCHEN
72 Pro Tips!
p. 65

MARCH 2016

House Beautiful

where will
COLOR
take you?[®]

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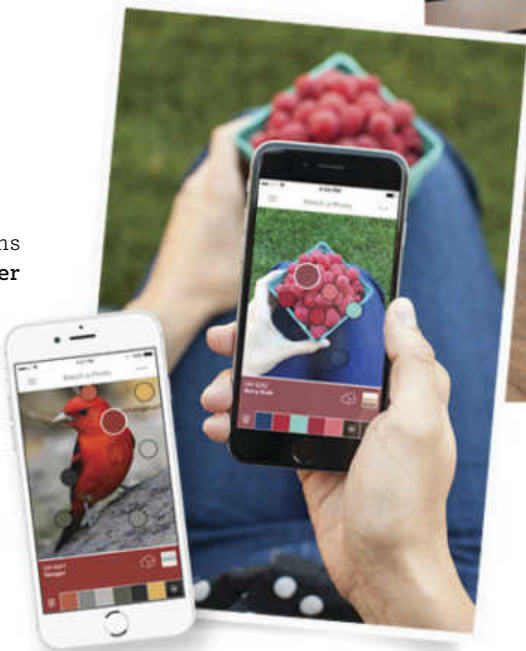
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Where Will Color Take You? Download the **ColorSnap® Visualizer** app on your tablet and start visualizing color now at sherwin-williams.com/colorsnap.



Where will color take you?

Ask Sherwin-Williams and discover a new world of color with the very best paint. Visit a store or sherwin-williams.com/color.



**SHERWIN
WILLIAMS.**

COLOR CONFIDENCE

Touch, Feel & Explore color, only at the Sherwin-Williams ColorSnap® Studio

When it comes to decorating, color is one of the most important decisions you'll make. With its interactive in-store color wall, designer-inspired palettes, and consultants, **Sherwin-Williams** makes finding the right color simple and seamless.

INTERACT WITH COLOR

Scan any Sherwin-Williams 2"x3" paint chip using their **FREE ColorSnap® Visualizer** app on your smartphone for instant access to room scenes, coordinating colors and more!



BE INSPIRED

Looking to *Transform Small Spaces* or *Work With Neutrals*? Sherwin-Williams **Color Guides** let you take great design and decorating ideas home.

TEST COLOR FIRST

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SW 7008
Alabaster



Where Will Color Take You? To find your neighborhood Sherwin-Williams paint store, visit sherwin-williams.com.

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Susan Sarandon



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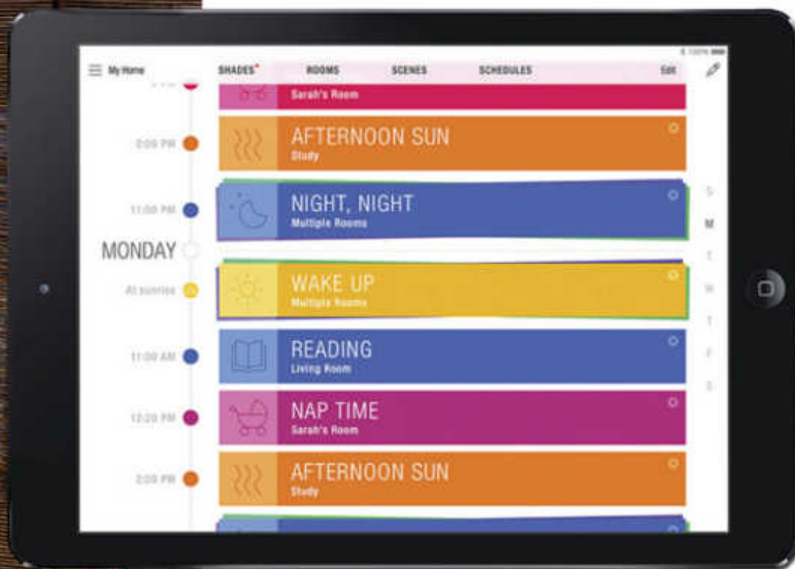


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said the window treatments
as they lowered themselves
for the night.



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From Our Editor

MARCH 2016 | HOUSE BEAUTIFUL



A NEW HOME (AND NEW COLOR) FOR MY GOLD BRACKETS.



MONTHS AND MONTHS AGO, I assured a *House Beautiful* public-relations rep that my home was *this* close to being finished and ready for photography. The curtains would arrive in two weeks, I reasoned, and then we'd just have to get the little guest room wallpapered, and we'd be mostly there! I meant it when I said it.

But this weekend, while tinkering around the house (that's most weekends for me), I decided it wouldn't be done shortly. Maybe not even this year (sorry, publicist). And it's not just the curtains that are missing. It's the patina—and that part simply can't be rushed.

At age 22, in my first New York apartment in the East Village, the patina arrived quickly. Every inch of that 275-odd-square-foot studio was what I'd call *considered*. Of course it was! There was no room for any "fat"; every corner served a purpose, whether utilitarian or decorative. It was a little jewel box. Albeit a jewel box with a futon sofa.

My current home requires much more effort. There are more rooms—and my taste has evolved. Indeed, I'm choosier. My designer and I are at the tail end of the job—nearly every box is ticked (none of them labeled "futon," thankfully), and I love every inch of it. But that last layer is up to me.

Right now my home is like a new pair of jeans: Right size. The hem falls perfectly at the arch. Even my bum looks good (kidding!). But everything is still stiff as heck. What's needed is a good breaking in, and a few rounds in the washing machine.

So how do you contour a home to fit you just so? It begins with a floor plan, colors, furnishings, accessories, and decorative details. But the final touches are the living and the loving. To me, that means furniture that feels settled and welcoming, and a few well-earned nicks and scratches—the type of character that comes from years of accumulating, editing, and rearranging. You can always feel the difference.

So I decided I'm not rushing to complete this project. I've waited so long just to get here—a gorgeous home filled with the people and things I love. Earning the patina is the fun part!

Sophie

TEDDY HELPING US BREAK IN THE PLACE.

Sophie Donelson, EDITOR IN CHIEF
SOPHIE@HOUSEBEAUTIFUL.COM
@SOPHIEDOW



Heartbreaker

We review dozens of cover options each issue, and this month, our allegiance was especially divided. When choosing a cover, we look for an image that'll persuade a newsstand buyer to pick it up and bring it home. Often, it's not the most beautiful image that does the trick, but the one that suggests all the ideas you'll find inside. Marshall Watson's Swedish settee (p. 126) charmed all of us, but does everyone love Gustavian furniture? Alas, we'll never know.



PHOTOGRAPHER SUSAN PITTARD (PORTRAIT) FASHION STYLIST LAZARO ARIAS MAKEUP ARTIST ELAINE MADELON FOR EXCLUSIVE ARTISTS MANAGEMENT USING LAURA MERCIER HAIRSTYLIST PATRICK DANIEK SOPHIE'S OUTFIT KATE SPADE NEW YORK

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PROP STYLIST MEGUMI EMOTO FOR ANDERSON HOPKINS USING SHERWIN-WILLIAMS PAINT CHIPS!

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TILE: Eastern Promise by Martyn Lawrence Bullard

SHOULDN'T ALL ROOMS BE LIVING?

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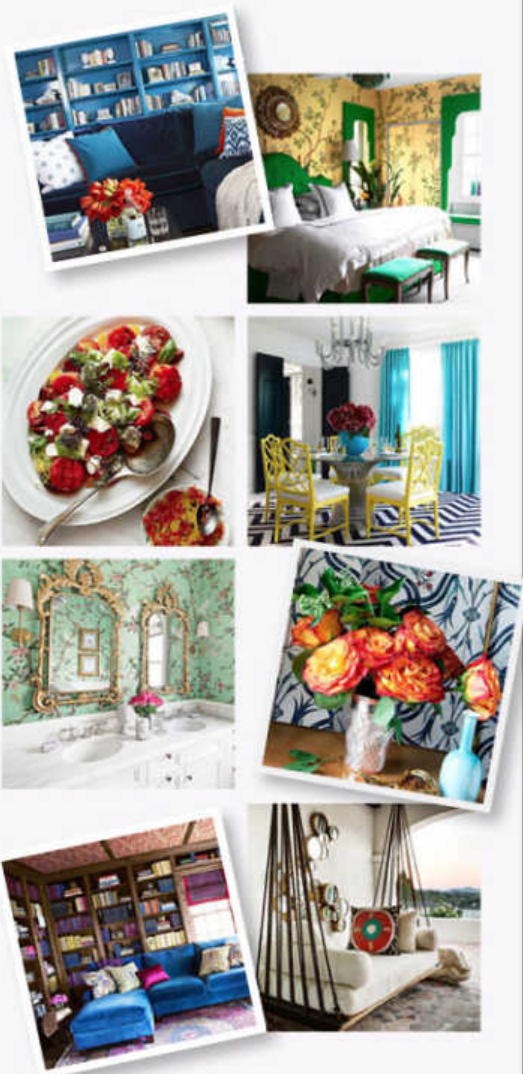
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COLOR

Color Crush . Palette . Paint



Fuchsia

Some like it hot—us included! From lipstick to wine to stilettos, it's a pink that practically purrs. Use sparingly.

SECTION EDITOR **CHRISTINE PITTEL**

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CLARENCE HOUSE BENCHES OF MODERN CAMERA LEICA. FOR MORE DETAILS, SEE RESOURCES

COLOR

COLOR CRUSH

Fuchsia



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 - 4. Cameron Fabric**
In Fuchsia. By Eileen K. Boyd. duralee.com
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PALETTE

Exotic Offerings

A Dubai souk is an edible oasis of heady spices and dried tea petals—and the hues would be every bit as alluring on your walls.

PRODUCER KATHRYN GIVEN PHOTOGRAPHER GETTY IMAGES. FOR MORE DETAILS, SEE RESOURCES



STONE WHITE
30GY 76/017 GLIDDEN



PINK PETAL WHITE
50RB 83/017 GLIDDEN



BUBBLEGUM PINK
10RR 60/197 GLIDDEN



RACY RED
64RR 12/436 GLIDDEN

CONTEST

NAME THIS COLOR AND YOU COULD WIN!

1

Come up with an evocative name for the color above. Describe it in a sentence or two (50 words or less). **BE CREATIVE!**

2

Go to HOUSEBEAUTIFUL.COM/NAMETHISCOLOR to enter, from February 5 through March 10, 2016.

3

The winner receives \$100! Three runners-up will each receive *House Beautiful's* latest book, *Pink*.



THE DECEMBER/ JANUARY 2016 WINNER

SKYLARK

JEANNIE LEAHY, LOS ALTOS, CA

"It's the color of the sky in early evening, when larks and finches begin to bed down for the night."

Go to HOUSEBEAUTIFUL.COM/COLORWINNERS for the three runners-up.

NO PURCHASE NECESSARY TO ENTER OR WIN. NAME THIS COLOR CONTEST. SPONSORED BY HEARST COMMUNICATIONS, INC. BEGINNING AT 12:01 A.M. (ET) ON FEBRUARY 5, 2016, THROUGH 11:59 P.M. (ET) ON MARCH 10, 2016, ENTER AT HOUSEBEAUTIFUL.COM/NAMETHISCOLOR AND COMPLETE THE ENTRY FORM PURSUANT TO THE ON-SCREEN INSTRUCTIONS, INCLUDING YOUR PROPOSED COLOR NAME FOR THIS MONTH'S FEATURED COLOR AND A BRIEF DESCRIPTION (50 WORDS OR LESS) OF YOUR INSPIRATION. MUST BE A LEGAL RESIDENT OF THE 50 UNITED STATES, THE DISTRICT OF COLUMBIA, OR CANADA WHO HAS REACHED THE AGE OF MAJORITY IN HIS OR HER STATE, TERRITORY, OR PROVINCE AT TIME OF ENTRY. VOID IN PUERTO RICO, THE PROVINCE OF QUEBEC, AND WHERE PROHIBITED BY LAW. CONTEST SUBJECT TO COMPLETE OFFICIAL RULES AVAILABLE AT HOUSEBEAUTIFUL.COM/NAMETHISCOLOR.

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PAINT

Shift Into Neutral

They used to take a backseat, but today's neutrals are leading the way, in unexpected directions.

BORROWED LIGHT 235 FARROW & BALL

"This is a good atmospheric blue that's as light as air. It's completely enveloping but doesn't overwhelm you, and that makes it a great backdrop for art—or whatever you want to put in front of it. Unlike white, which is always in your face, this sort of recedes. And that's what a good neutral does. You want to know it's there, but you don't necessarily want to know why."

DAVID MITCHELL



REVERE PEWTER HC-172 BENJAMIN MOORE

"The warmth of this gray comes from the addition of a splash of beige. It's a greige that feels as comforting as a bowl of homemade chicken soup. I love using it in large open spaces, where your perception of the color changes as the light changes. Accent it with turquoise, scarlet, or tangerine."

PATRICK BAGLINO

PALE POWDER 204 FARROW & BALL

"For a house in the country or by the sea, aqua is the new white. It's the perfect complement to greenery or an ocean view. The idea is for the wall color to be quiet so it can blend seamlessly with the outdoors. This blue-green is a pastel with personality. Keep the overall feeling serene with light floors, white trim, a touch of deeper aqua, and a few dark accents to anchor the room."

JONATHAN ROSEN



STONY GROUND 211 FARROW & BALL

"Drab colors are far more interesting when they're elusive, and this is one of those marvelous chameleon colors—it can read as gray, taupe, or green, depending on the light. I'd use it in a matte finish on walls, where it would be a great foil to warm whites, or in a high-gloss finish on trim. It's soothing, never murky."

ROBIN BELL



WALLFLOWER SW 6281 SHERWIN-WILLIAMS

"Although typically considered feminine, lilac performs beautifully as a neutral when paired with strong, deep colors like charcoal, black, or navy. And this shade is the perfect balance of saturation and tone, like seeing a sunset through a soft filter. Try it in unexpected applications—the ceiling of a moody, masculine library; the interior of creamy cabinetry in a kitchen."

LAURA BURLESON



DOESKIN SW 6044 SHERWIN-WILLIAMS

"This mauvey taupe is as warm as a cable-knit cashmere sweater. You could use it all over a bedroom, not only on the walls but also on Roman shades, a duvet, and a throw. It would turn the room into a cocoon... very peaceful. Bring in ivory, gray, eggplant, or chocolate for contrast."

BRETT BELDOCK





B E R N H A R D T



HALE NAVY HC-154
BENJAMIN MOORE

"When people say they want a neutral, they're usually asking for something that steps back. This is a deep midnight blue, the color of the night sky. It's not provocative, it's *evocative*—referencing something deeper emotionally within ourselves. You feel as if you could float away in it. The dark color erases boundaries and makes this sitting room feel larger than it actually is."

RAY BOOTH



HUSH AF-95
BENJAMIN MOORE

"Years ago, a Fiorucci salesperson stared at my all-beige outfit and said, 'Well, beige is the rage.' I say yes! Beige is my dependable neutral that marries any white, even a white gone wrong. Best on walls in washable matte, this changes hues with the light, warms a chilly entry hall, and whispers 'Shhh' in the master suite. It's nearly foolproof."

JONATHAN TAYLOR



HUNTINGTON WHITE DC-02
BENJAMIN MOORE

"I am historically prone to a neutral palette, and this white has been my go-to for years. It's dead center between warm and cool, and it works equally well in traditional or modern settings. And it's a chameleon, taking on subtle changes in shade over the course of the day."

DARRYL CARTER



DKC-17
DONALD KAUFMAN COLOR

"This bold color is surprisingly neutral. It's the same earthy red that you see in pre-Columbian art, or an Etruscan mural, or a Turkish rug—it's universal. And it goes with anything. We used it in our front hall as a backdrop to a Chinese coromandel screen and a huge African wooden sculpture. It creates this incredibly warm, inviting entry that draws you into the rest of the house."

CAREY MALONEY



BARISTA AF-175
BENJAMIN MOORE

"People always think neutral means beige. Beige isn't a neutral. It's 'blah blah blah.' A good strong color can also be a neutral—just look at nature! You'll see forest green, sky blue, and this luscious brown, which also reminds me of a melting pot of chocolate. I have used it in foyers, dining rooms, and even in my own bedroom. For a crisp effect, paint the ceiling and trim a bright white."

GARY McBOURNIE



GRAY 2121-10
BENJAMIN MOORE

"This saturated gray-brown-black is really an off-black—not that intense fortune-teller black but soft and sun-bleached, with depth and mystery. In a matte finish, it looks like a slightly smeared blackboard. It reads as black but it's not quite as hard, so it's easier to live with. And anything you put against it looks amazing."

PETER DUNHAM



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A close-up photograph of a woman's face, focusing on her cheeks and jawline. She has a soft smile, and her skin appears smooth and hydrated. A subtle white line is drawn along the contour of her cheek to highlight the lifting effect.

LIFT & CONTOUR CHEEKS

JUVÉDERM VOLUMA® XC injectable gel for adults over 21 instantly adds volume to the cheek area to correct age-related volume loss for up to two years, with optimal treatment.



A close-up photograph of a woman's face, focusing on the area around her nose and mouth. Her skin is smooth, and her lips are slightly parted. A subtle white line is drawn along the parentheses lines to highlight the smoothing effect.

SMOOTH PARENTHESES LINES & FOLDS

JUVÉDERM® XC injectable gel instantly smooths moderate to severe lines around your nose and mouth for up to one year, with optimal treatment.



A close-up photograph of a woman's lips. They are full, plump, and have a natural pinkish hue. A subtle white line is drawn along the lip border to highlight the added fullness.

ADD FULLNESS TO THINNING LIPS

JUVÉDERM® Ultra XC injectable gel for adults over 21, is for lip augmentation, and the only filler that lasts up to one year in the lips, with optimal treatment.

Actual Patient. Results may vary.

IMPORTANT SAFETY INFORMATION

Do not use if you have a history of severe allergies/allergic reactions, or are allergic to lidocaine or gram-positive bacterial proteins used to make these products. The safety of use while pregnant or breastfeeding has not been studied. The safety for use in patients with excessive scarring or pigmentation disorders has not been studied and may result in additional scars or pigmentation changes. Unintentional injection into a blood vessel can occur and, while rare, could result in serious complications which may be permanent. These include vision abnormalities, blindness, stroke, temporary scabs, or permanent scarring. Tell your doctor if you are on medications to decrease the body's immune response or prolong bleeding, such as aspirin, ibuprofen, or blood thinners. There is a risk of infection from skin injection procedures.


The most common side effects include tenderness, swelling, firmness, lumps/bumps, bruising, pain, redness, discoloration, and itching. Most JUVÉDERM® XC side effects are mild or moderate, and last 7 days or less. Most JUVÉDERM® Ultra XC side effects are mild or moderate, and last 14 days or less. Most JUVÉDERM VOLUMA® XC side effects are moderate and last 2 to 4 weeks.

To report a side effect, please call Allergan Product Surveillance at **1-800-624-4261**.

For more information, please see Juvéderm.com or call Allergan Medical Information at 1-800-433-8871.

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buzz

Global Style

"Growing up in Turkey, I saw carpets on top of one another with no concern about matching," designer Sara Bengur says. "The result was always captivating." We asked American decorators with international roots, like Bengur, for their favorite design traditions from home. Read on for their duty-free tips. >>



1. Quadro Rug in Marine. By Ben Soleimani. Wool blend. \$1,719 for 5' x 7'. restorationhardware.com

2. Neela in Blue. By Feizy Rugs. Jute. \$1,999 for 8'6" x 11'6". roomenvy.com

3. Oushak Oriental Area Rug. Wool. \$660 for 3'4" x 5'. solorugs.com

4. Curacao Rug in Honey. Sisal. \$700 for 8' x 10'. stantoncarpet.com

5. Symphony SYM14 IVB. Wool blend. \$879 for 3'6" x 5'6". nourison.com

6. Antique Persian Malayer Rug. Wool. \$8,800 for 3' x 5'. mansourmodern.com

7. Anzio in Denim. Wool. \$179 for 3' x 5'. loloirugs.com

8. Champa Classic Indian Dhurrie in Blue and Yellow. Cotton. \$1,250 for 6' x 9'. madelineweinrib.com

Cuba

"I was only 15 when I emigrated from Cuba, but all the Romanesque and Baroque influences there have played a major role in my vision. That architecture, plus my memories of the countryside, inspire the openness and lightness of my interiors." —Vicente Wolf



WOLF'S HEADBOARD ECHOES THE FACADE OF HAVANA'S CATEDRAL DE SAN CRISTÓBAL (LEFT).



INDONESIA

"Because of my background, I'm always designing with artifacts in mind. I create little shrines that balance old and new, metal and wood, stone and metal. All materials must be harmonious to bring tranquility to a home." —Jonathan Rachman



COLOMBIA

"When you go to a Colombian home, you'll find ruanas—or ponchos—at the foot of the bed, displayed in different colors. In my projects, for a kid's room or a guest bedroom, I often use a ruana there instead of the usual throw. It's cozy and warm." —Juan Montoya
aliciaadamsalpaca.com



ITALY

"The most Italian thing I use are Fortuny textiles—and I use them in almost every project! I love the tactile quality of the materials as well as the spectacular colors, especially those based on Renaissance art." —Alessandra Branca

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CANADA

"Canadians are inherently imbued with a never-give-up tenacity. A large part of my success can be attributed to this, along with collaboration and humor—two more hallmarks of Canadians that I bring to every project." —Amanda Nisbet



AUSTRALIA

"We Aussies use wide, four-inch-blade plantation shutters constantly. They're clean-lined, simple, and great for directing light. They're also much more contemporary than the narrow-blade shutters that are prevalent in the States."
—Thomas Hamel

AN ALEXANDRA CHAMPALIMAUD ROOM INSPIRED BY THE PORTUGUESE COAST.



PORTUGAL

"My house was inland, but we could see the Atlantic and its rough, beautiful coastline. That environment has informed my work: We use colors like deep ochre and red rust. Earth tones have a sense of soul." —Alexandra Champalimaud

ENGLAND

"I want a room's art to look effortlessly curated. This includes the frames: I love a crisp one next to a crusty gold antique. The result is that quintessentially British irreverence and humor—it's both friendly and interesting—like in this Veere Grenney bedroom that I adore." —Katie Lydon



RUSSIA

"The dacha look—walls and ceiling lined with wooden planks in a clear, natural finish, like my drawing above—makes a room cozy and inviting. It's great for family rooms but stylish enough for Yves Saint Laurent, who used it in one of his iconic homes. An eclectic mix of 19th-century furnishings and upholstery in florals and ethnic fabrics adds to the overall country appeal." —Kirill Istomin

Germany

"There aren't really American-style closets in Germany—but schranks, which are essentially large wooden armoires, are super-important. They hold your coats, your bed and table linens, your dishes, your stemware... everything!"
—Harry Heissmann



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SHOPPING

Scandi Style

In northern lands of fire and ice, buoyant color and artful simplicity reign year-round. Here, our four-step guide to bringing a bit of that Scandinavian hygge—a Danish word loosely meaning “coziness,” pronounced “hoo-ga”—into your home.



1

SIMPLE SHAPES

Add pops of colorful accessories that are stripped down to their essence for a child-like quality that reads as wonderment.

Clockwise from top left: Hattarakukka Cushion Cover. Cotton. \$50. us.marimekko.com. HAY Pencils. By HAY. \$8 for four. momastore.org. Cafu Vase. \$120 for 8½" H. georgjensen.com. Tina Coffee Cups in Blue, Gray, and Yellow. By Camilla Engdahl. \$59 for two. nordicdesigncollective.com



3

A WARM GLOW

Swedes use flickering candles all day long, all year—not just in winter. Go on, set the mood for an early-spring lunch!

From left: Oval Oak Candleholder. By Sagaform. \$28. huset-shop.com. Holy Candlestick in Natural. By Anki Gneib. \$250 for 19" H. austere.co. Nocto Candlestick in Mint. By Pontus Ny. \$28. danishdesignstore.com



2

ORGANIC PATTERNS

Try fabrics and wallpapers in crisp, nature-inspired motifs that evoke the patterns of Josef Frank.

From left: Voynich in Verdigris. \$180 per roll. growhousegrow.com. Uzbek in Multi Blues/Green/Royal. Cotton-linen blend. quadrillefabrics.com. Peas & Pods in LeafGreen/Ivory. By Sanderson. Viscose blend. stylelibrary.com. Fabrics available through a designer.

4

WHITE WALLS

What are Farrow & Ball's best-selling paint colors in Scandinavia? The answer is no surprise—these shades of cool white. As design writer Elizabeth Wilhide says in her new book, *Scandinavian Home* (Quadrille Publishing, \$30): “Pale is never uninteresting.”

Clockwise from top left: Ammonite, Cornforth White, Strong White. farrow-ball.com

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TONY DUQUETTE
Gemstone. By Jim Thompson.
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L'Arbre de Matisse. By China Seas.
\$260 for 18" sq.



MADELEINE CASTAING
Rayure Cachemire. By Edmond Petit.
\$340 for 16" sq.

WALLPAPER

YOUR VINYL ANSWER

These dead ringers for silk, linen, and grass cloth work for a dining room and are durable enough for high-traffic hallways, or even the bath.



From far left: Vinyl Silk & Abaca. phillipjeffries.com. Flamant Les Unis. Linen texture. arte-international.com. Hurly Burlly II. Burlap texture. mayaromanoff.com. All available through a designer.

PHOTOGRAPHERS TIM STREET-PORTER (DUQUETTE INTERIOR); HORST P. HORST, COURTESY OF CONDÉ NAST (BALDWIN INTERIOR); COURTESY OF EMILY EVANS EERDMANS (CASTAING INTERIOR); LARA ROBBY/STUDIO D (PILLOWS, WALLPAPERS)



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1, 2, & 4 Dandy Glasses. Mouth-blown Murano glass. By Nason Moretti. \$95 each. tableartonline.com

3 & 11 Marta Double Old Fashioned. \$3 each. cb2.com

5 Asher Tweed Tumbler. By LSA. \$20. jungleeny.com

6 & 13 Bora Water Glasses. Mouth-blown crystal. By Carlo Moretti. \$170 each. nestcasa.com

7, 9, & 10 Twisted Tumblers. \$36 each. craftadvisory.com

8 & 14 Wave Double Old Fashioned. \$85 each. moserusa.com

12 Dressed Up Tumbler. \$30. villeroy-boch.com

ROUNDUP

Clink in Color

Tumblers inspired by Murano glass, a prized Venetian craft since the 10th century, are having a moment. What prettier way to corral pens or remind yourself to hydrate?




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TRENDING

Take a Bow

A style trademark of glam dames from Coco Chanel to Eloise, tousled bows work hard, but play harder—as emblems of effortless chic on necklaces and beyond.



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\$40. macys.com



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katespade.com



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morninglavender.com



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The image features two modern pendant lights against a dark background. Each light consists of a clear glass globe suspended by a chain, with a copper wire cage inside. A warm, glowing light bulb is visible within each cage. The light in the foreground is in sharp focus, while the one in the background is slightly blurred.

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LILLIAN AUGUST

A modern living room interior. On the left, a bright yellow wingback armchair with a leopard print pillow and silver nailhead trim sits on a dark, polished floor. To its right is a round, dark wood side table with curved legs, holding a large white ceramic urn and a small black decorative object. Further right is a white, curved sectional sofa with a black and white geometric patterned pillow. In the background, a large abstract painting with black and white shapes hangs on a light-colored wall. To the left of the painting is a large window with white trim, offering a view of a green landscape. The overall lighting is soft and natural, coming from the window.

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BEAUTIFUL IDEAS

Petya Toncheva

A talented interior designer, Petya Toncheva is a graduate of the University of California, Berkeley, where she studied architecture. She is currently a senior at the University of California, Berkeley, where she is studying for her degree in architecture. She is also a member of the American Society of Interior Designers (ASID) and the National Association of Women Interior Designers (NAWID).

The winning design is inspired by the concept of a "forever kitchen" that is both functional and beautiful. It features a mix of modern and traditional elements, including a large island with a breakfast bar, a walk-in pantry, and a custom-built cabinet system. The design is also inspired by Petya's love of travel and her desire to create a space that is both comfortable and stylish.

LG STUDIO
Designed to Inspire
Contest Winner
Petya Toncheva

Congratulations to Petya Toncheva, winner of the "Designed to Inspire" contest, presented by LG Studio, its Artistic Advisor Nate Berkus, and Hearst Magazines in partnership with the American Society of Interior Designers (ASID) NY Metro chapter. The contest challenged emerging ASID designers to create a "forever kitchen" reflective of their personal taste and lifestyle, using the new Nate Berkus-inspired premium LG Studio kitchen appliance suite as the centerpiece.



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FABRICS

Room to Grow

We'll always have feelings for lush, rose-strewn chintz, but the latest trends in textiles are climbing botanicals, unruly foliage, and fine vines that thrive forever.

1. Biscayne. Viscose on linen. cowtan.com

2. Fleur De Lis Large Sprig. Linen and cotton. chelseatextiles.com

3. Cloud Garden in Indigo. Linen. By Rapture & Wright. lucyrodesign.com

4. Caerulea in Astrid. Linen. \$198 per yard. lakeaugust.com

5. Sumac in Plum. Linen. By Radish Moon. johnrosselli.com

6. Fiddle Leaf Fig in Blue Red Clay. Linen. ferrickmason.com

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FABRICS FROM LEFT TO RIGHT: FAZIL-LAPIS, ASMAR-LAPIS, MINDY-BLUE, PIRU-CORAL

THE EXPERTS

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NEXT WAVE

International Amy

After hopscotching the globe, designer Amy Berry settles in Dallas and marries her love of old-world classicism with charismatic “don’t mess with Texas” style.



Berry and her trusty sidekick Fitz, a goldendoodle, in her Dallas home.

WRITER HILLARY BROWN PHOTOGRAPHER NATHAN SCHRODER. FOR MORE DETAILS, SEE RESOURCES

THE EXPERTS



Mirrors bring lightness and glamour to a client's small bath. Kallista sconces; Ann Sacks tiles.

NEXT WAVE

CALL IT THE POWER OF A PASSPORT. Amy Berry wasn't sure which path to take after earning a business degree, until trips to Florence, Amsterdam, and Marrakech cemented her love of interiors. She enrolled at London's Inchbald School of Design and never looked back. "After, I marched into Pierre Frey and said, 'I really love it here and just want a job,'" the 27-year-old recalls. She worked at Volga Linen, too, before moving back to Texas, where her real estate-agent mother-in-law introduced her to her first client, and—presto!—a career mixing Southern glamour with European refinement was born.

HER FAVORITE THINGS

1. DIANTHUS CHINTZ
"A happy, fresh take on traditional." soane.com

2. SLIPPERS
"The only wild card of my jeans-and-shirt daily uniform." stubbssandwootton.com

3. MORANDI SCONCE
"Plaster is such a beautiful finish. I adore the restraint of this shape." stephenantonson.com

4. DOG BED
"I'm capitalizing on my Crazy Dog Lady nature." amyberrydesign.com

5. KLISMOS CHAIR
"I love that this shape is both masculine and feminine. It's an accent chair that gets used!" 1stdibs.com

6. TOILES DE NANTES
"My grandmother had this in a bedroom, and I'll never get sick of it." www.pierrefrey.com

7. ARTESIAN BAR
"This London bar by David Collins is a terrible place to have a drink—the chinoiserie is so beautiful, it's hard to have a conversation."

8. CURB-LINK BRACELET
"My engagement ring is Verdura. I don't wear much jewelry, but I want this bracelet. A girl can dream!" verdura.com

9. CY TWOMBLY
"All of his paintings are so interesting, and the colors really inspire me. I love abstract art."



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A living room
Joyce designed in
Beverly Hills.



MASTER CLASS

KERRY JOYCE ON HIGH- TECH LIVING

This Los Angeles designer, who keeps technology out of sight—but never out of mind—has some hard-won lessons for us all.

"I love the ways tech can improve the experience of daily life. But I don't want to look at it! Nothing breaks the spell of a room like seeing a tangle of cords and plugs. I approach the design of a space the way a painter considers a canvas, and who would want to see an electrical outlet in the middle of a Picasso? Luckily, a lot of recent innovations are either invisible or interesting design objects that can be placed discreetly and enjoyed." —as told to Julia Lewis

- **HOME AUTOMATION** "It conjures images of the Jetsons but truly enhances design. The system hub—its 'brain'—uses Wi-Fi to connect with lighting and electronics, which you control remotely. Amazon's Echo uses voice recognition, so all you have to do is ask—out loud!"
- **THERMOSTATS** "Nest allows you to tweak a room's temperature with your smartphone or tablet and is attractive enough to place out in the open. After a while, it learns your heating and cooling patterns and adjusts the temperature accordingly, so it's energy-efficient."



- **LIGHTING** "It's amazing to create preset lighting scenes and schedules from your phone. Philips's Hue system [left] has bulbs that dim, pulse, and even change colors. You can turn your house into a disco—or a really soothing place."

- **WINDOW TREATMENTS** "Scheduling shades to open and close at certain times of day used to require hard wiring, but now they can be battery-operated and installed in existing windows. Hunter Douglas [remote at right], Smith & Noble, and Lutron are a few of the companies making wireless options."



- **SOUND SYSTEMS** "Music is a priority for me—and for most of my clients, too. A decade ago, a multiroom audio system was complicated and costly and called for invasive surgery if you weren't dealing with new construction. So I'm blown away by today's audio choices! You can't go wrong with Sonos wireless speakers [left], whether you want to stream different music in every room or the same track throughout the house."



STROKE OF GENIUS



CALLIGRAPHY

Airy and sculptural, Calligraphy evokes a vibrant script flowing across the page. The LED design is surrounded by swirling, hand-crafted iron bands in gold leaf.



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THE EXPERTS



THE ANCHOR

"A round convex shape is needed to prevent the small space from feeling too harshly square."

ALASTAIR CONVEX MIRROR, \$129. ballarddesigns.com



MIX UP

"Intentionally covering the chair in fabrics that don't really match grounds it."

BLACK MAMBO, jennifer shorto.com. PRIMA ALPACA SURI IN PERIWINKLE, sandrajordan.com



NATURAL ELEMENT

"Rattan is a bit 'grandma,' which I love, and it makes a formal room more livable."

BUNGALOW CHAIR, \$1,195. serenaandlily.com



INSTANT ROOM

AN ICON REVISITED

Nashville designer Benjamin Vandiver isn't afraid to look to the past. Long inspired by Albert Hadley, he reimagined the legend's Manhattan bedroom for today. "It's really an artist's retreat—extremely personal, not too stuffy, and easily updated as collections and styles change with the times."



Vandiver upholstered a custom bed in Miles Redd's Deconstructed Stripe for Schumacher. Next to the fireplace is a Zagar floor lamp by Silvio Carpani, original to Albert Hadley's room.



STAND TALL

"This étagère is a perfect, strong-lined landing place for treasured books and other things you love."

REMI LARGE BOOKCASE, \$899. crateandbarrel.com



THROWBACK

"Similar to the one Hadley had, with a simple, youthful quality that adds to the easiness of the space."

CAMP BLANKET, \$169. topodesigns.com



NOSTALGIA

"You've got to set a positive mood, especially in your personal quarters. Paul Simon feels good to me."

\$10. Available on iTunes and Google Play.

Pillows, from top to bottom: Geode Ikat, Parterre, Tulsi Paisley, Seagale, Ellipse.

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A ROOM CHARLOTTE CREATED FOR A CLIENT'S PRECOCIOUS YOUNGSTER.

CHARLOTTE MOSS ON...

BEAUTIFUL BEGINNINGS

"I grew up observing a mother who was always improving things. Whether she was wallpapering a bathroom, embroidering hand towels, or weeding the garden, I could detect the resulting differences—and feel her joyfulness and exhilaration in the results. When you're brought up in a home where beautiful things are appreciated, it encourages your own lifelong pursuit."

ONE OF THE MOST compelling reasons for surrounding children with beauty is from Walt Whitman's *Leaves of Grass*: "There was a child went forth every day / And the first object he look'd upon, that object he became." Our experiences at home make an indelible mark on our memory—what you see, you become. Given a choice of waking up to bedside flowers or not, or of surrounding ourselves with a happy color or not, we would choose the former. As grown-ups, we can make these decisions on our own, but children need options presented to them.

When I was a child, I remember my mother saying, "Let's do your room over," and I immediately blurted out "Gingham!" So off we went to buy fabric for curtains, bed skirts, and a dressing-table skirt.

When I sat down with five-year-old Dylan, the third generation of a decorating client, to discuss her ideas for her room, I had déjà vu.

While my gingham was blue, green, and yellow, Dylan wanted pink and orange. My immediate visual was Bonnie Cashin, Marimekko, a shag rug, and a LOVE poster, of course. She wanted a desk for homework, a cool chair, and a bookcase for her stuff. We would have purchased all of these things anyway, but she was given a chance to tell me. And the dialogue continues every time I visit. She'll grab me by the hand to take me upstairs and show me a new picture she has drawn.

Dylan and I were both given a voice about the room that would harbor our dreams, safeguard our favorite possessions, and be our base camp for growing up. When children are given the special opportunity to take ownership of their domain, their room becomes an extension of themselves. Maybe they even "become" it, as they whisper about their dreams for the future. —Charlotte Moss

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Pictured: Hampton headboard in brown top grain leather highlighted with a subtle gold wash, \$1699-\$2499, **Now from \$999**.
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Cobalt goblets, fiery flowers, and a bevy of prints dominate this Pacific Palisades table.



TABLESCAPE

A CASUAL LUNCH WITH MARK D. SIKES

In a client's home, the California designer hosts a laid-back Moroccan meal that's delicious to look at, too.



▲ "One of the wonderful things about entertaining in California is the indoor/outdoor lifestyle. This room has that feeling, thanks to scenic Moroccan-style wallpaper and an entire wall of windows. A table setting like this would be great outside!"

➤ "I've collected antique plates and bowls over time, so not all of them match, but the mix of blue-and-white patterns makes for a lovely, relaxed vibe." Azoura Dinner Plate by Le Souk Ceramique, \$56 for set of four, artisanconnect.com



➤ "Natural rattan immediately lends warmth to the table. Little details, like these lanterns, are a simple way to add texture." Small Open Weave Rattan Lantern, \$185, mecox.com



◀ "I love how the assorted prints play off one another, from the tablecloth to the boldly patterned plates. The geometric design of the napkins is what ties them all together." New Provence Napkins in Blue, \$40 for set of four, pomegranateinc.com



Beautiful Rug. Beautiful Story.



© U. Roberto Romano

Little Sanju was trafficked from her village at the foot of the Himalaya to a carpet factory in Kathmandu. She wove carpets from 4 in the morning until 8 at night and thought her life would always be this.

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Graham Rocks glasses by Juliska.
Nantucket Basket Rim soup
bowls by Wedgwood. Botanist
Knoll napkins from Anthropologie.
Sunset silk by Phillip Jeffries.

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MIX OF
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LIFE AT LULU'S



Ladies Who Brunch

"Hosting an Easter breakfast is much easier if you prep crustless quiches the night before. I love a toppings bar—guests can go wild adding edible 'confetti.' Fun!"

CRUSTLESS QUICHES

Serves 4

Butter

2 T minced onion or shallot

Salt and pepper

8 large eggs

4 T heavy cream

2 T chopped fresh herbs (your choice), plus more for garnish

1 package Boursin cheese

1. Melt 1 tablespoon of butter over medium heat. When it foams, add onion, season with salt and pepper, and cook until softened. Add to a bowl with eggs, cream, herbs, and most of the Boursin. Whisk and pour into buttered six-ounce ramekins, filling each one three-quarters full. Cover and refrigerate overnight.

2. Before the party, set out a toppings bar with a variety of ingredients, like sautéed mushrooms, roasted red peppers, and sliced cherry tomatoes. Let guests top their own ramekins, then bake at 350°F until the quiches spring up when touched, 15 to 18 minutes. Garnish with the remaining Boursin and fresh herbs.



MOOD BOARD

KATE ERWICH

The Evitavonni cofounder looked to the golden age of travel—circa 1942, when Bette Davis hopped a cruise in *Now, Voyager*—for her beyond-chic Tour collection.

1. OLD SCHOOL

"The colors were partly inspired by my stash of antique maps and postcards in vintagey hues."

2. MORE THAN MEETS THE EYE

"People are surprised by how durable our fabrics are, because they look so glamorous. You can upholster with many of them. Even the ones that shimmer!"

3. RETRO FASHION

"I'm an old soul, and I watch classic films for the costumes—all gowns and gloves. You didn't go to dinner in your jeans."

4. SKY HIGH

"This ethereal silk warp print was sparked by a quote from *Now, Voyager*: 'Don't let's ask for the moon. We have the stars.' I've seen that movie about 15 million times! I just love it."



LIBBY'S MAKEOVER

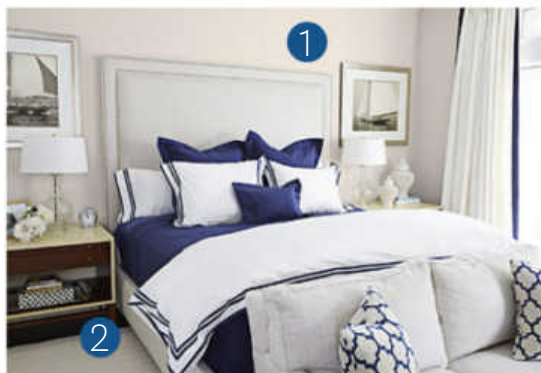
MASTER BEDROOM

THE CHALLENGE "Create a smart and functional—yet blissfully peaceful!—retreat."

LIBBY LANGDON, DESIGNER, AUTHOR, AND TODAY SHOW CONTRIBUTOR, SHARES EASY MAKEOVER TIPS IN EVERY ISSUE

1. SLEEP TIGHT "Splurge on your bed: It's money well spent, considering how much time you're there. Aim for one 25 inches tall [including mattress, box spring, and frame], so your feet can easily reach the floor. To add visual impact, use a tall headboard—62 to 70 inches in height. It'll make the ceiling seem higher and the room larger."

2. CONTAIN YOURSELF "Nightstands should be 20 to 22 inches deep, and within an inch of the mattress height to allow for easy access to a lamp or book. I love one that has a drawer and an open shelf to avoid the dreaded floor dump!"



3. ZEN OUT "You don't need loads of square footage for the room to feel luxe—small is cozy. Keep furniture simple to maintain a calm mood. A chic chair and side table or an upholstered bench serve as a tranquil spot to unwind and enjoy a quiet moment."





Does this look like
a recliner to you?
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SECRETS OF THE PERFECT WHITE KITCHEN

Everybody wants one. Why? Because they're pure, clean, and great-looking in any style. But white doesn't have to be bland. Here's what you need to know, according to our panel of expert kitchen designers.

TIMOTHY WHEALON
refreshed existing beadboard cabinets with crisp white paint and animated the floor with a classic checkerboard.

PAINT

"White is the most versatile color," says Christopher Peacock. "You can change the look in a minute with bright kitchen towels, colorful appliances, a vase of flowers, or a bowl of fruit." Just remember to keep it simple. "If you get too fancy," says Mark Williams, "you risk sacrificing the visual serenity."

THE SIX GREAT WHITES

Not every white paint is right for every situation. Whether you're looking for a cool alabaster or a warm cream, here are the tried-and-true hues.

SUPER WHITE BENJAMIN MOORE

"One trend I'm seeing is lacquered cabinets. For that, Super White is the only white I know that doesn't have a lot of blue in it. My other favorite is China White, which has a smidgen of gray and also lacquers beautifully."

—Eric Cohler, *Eric Cohler Design*

DKC-67 DONALD KAUFMAN COLOR

"You cannot go wrong with any of Kaufman's whites, but I'm married to this one. And pay attention to the lighting. You can ruin a white kitchen if you don't have the right light—Philips makes a Warm White LED lightbulb that's my go-to."

—Sarah Blank, *Sarah Blank Design Studio*

SILKY WHITE BEHR

"This white has depth to it, while still being warm and classic. With neutrals moving more into the gray and taupe families, and away from khaki and gold, this is the ideal white for a cool palette."

—Sarah Fishburne, *Director of Trend and Design, Home Depot*

WHITE TIE FARROW & BALL

"It's a subtle off-white with a touch of cream, yet not too yellow. The way a white looks has everything to do with the amount and type of natural light. This would warm up rooms with a cool northern exposure."

—Susan Serra, *Susan Serra Associates*

SWISS COFFEE VALSPAR

"We love this color because it adds an element of history. It's more of an antique white—great for creating a vintage feel in your kitchen."

—Jule Eller, *Director of Trend and Style, Lowe's*

BIG CHILL SHERWIN-WILLIAMS

"This color pairs perfectly with SieMatic BeauxArts cabinets in Sterling Grey matte lacquer. They're both subtle grays in a range I call 'almost white.' When paired together, they read as white but give the kitchen a softer sensibility."

—Mark Williams, *Mark Williams Design Associates*



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**JESSE CARRIER AND
MARA MILLER**

made sure the chairs around the table were comfortable, to encourage lingering in this eat-in kitchen.



MILLWORK

"Spend money on good cabinets and they won't ever feel dated," says Sarah Blank. "Look to the architectural details of the home or photos of butler's pantries from the past for inspiration. The height of the cabinetry, the size of the doors, and the shape of the panels are all part of the aesthetic." Also, as Denise McGaha notes: "It's important to vary the finishes when you have an all-white palette. If your cabinets have a high sheen, then hone the countertops."

CABINETRY

Here's your opportunity to build character; remember to break up the room with a mix of solid and glass fronts. And yes, these all come in white!



CLASSIC

This no-fuss, traditional door style will stand the test of time. Cortland Cabinet Door. Custom pricing. schrock.com



FARMHOUSE

Add a couple of these upper doors for rustic charm. Vintage Door with Chicken Wire Insert in Celery. \$200 each. plainfancy.com



MODERN

This flat-front door is simple, seamless, and elegant. Vista Laminate in Smoky Brown Pear. Custom pricing. wood-mode.com

HARDWARE

In an all-white kitchen, the hardware plays a starring role. Mix up the finishes for a designer touch.



1 & 12 Chronicle Handle in Silver and Antique Brass. \$14 each. anthropologie.com

2 & 15 Cabinet Latch in Dark Brown Patina and Burnished White Bronze. \$168 each. sunvalleybronze.com

3 & 4 Hex Knob in Satin Copper and Natural Brass.

From \$14. schoolhouseelectric.com

5 R.W. Atlas Ball Knob in Burnished Nickel. \$165. waterworks.com

6 Madison Cabinet Knob in Ivory Porcelain. From \$10. emtek.com

7 Maddox Cabinet Knob in Silicon Bronze Light.

\$44. rockymountainhardware.com

8 Cup Pull in Polished Brass. From \$16. baldwinhardware.com

9 OH 1001 Cabinet Hinge in Hammered Polished Nickel. Available through a designer. sabaxter.com

10 & 11 Square Crystal Cab-

inet Knob in Oil-Rubbed Bronze and Antique Brass. \$17 each. houseofantiquehardware.com

13 Stella Concrete Cabinet Knob. \$25 for two. rejuvenation.com

14 Small Oval Cupboard Latch in Unlacquered Brass. \$25 each. rejuvenation.com



JOHN BARMAN
chose dark rustic
hinges to accentuate the
country flavor of his
Hamptons cottage kitchen.

PHOTOGRAPHER ANASTASSIOS MENTIS



"I'm a big advocate for including fine dining chairs in a kitchen. They don't have to be expensive. Just look for an original and stylish design."

SUSAN SERRA

CONTRAST

"After your cabinets, the second-largest impact points are your countertops and backsplash," says Mark Williams. "Do something unexpected, like putting a traditional veined stone with a modern cabinet, or a modern quartz composite with a traditional cabinet. If your backsplash is a focal point, keep your counters clutter-free to show it off."

FLOORING

"A white kitchen can be super-chic, but make sure your flooring is darker to add a bit of contrast to the space," says Denise McGaha. "I like wood floors, and if they're wire-brushed and paired with lacquered white cabinets, I am instantly in love."

WOOD It's soft underfoot, and it adds warmth. Look for reclaimed floorboards to give a sense of age to a new kitchen.

TERRA-COTTA You can't go wrong with this traditional farmhouse look. Like a ticket to the south of France.

PORCELAIN In tile form, it's amazingly durable, and it can look exactly like stone or wood, as well as Le Corbusier white.

BAMBOO The eco-friendly alternative to hardwoods. Because it's water-resistant, it's easy to maintain.



BARBARA WESTBROOK
designed an oval island with
open shelves at each end
for easy access to a collection
of ironstone.

TO SEE OR NOT TO SEE

Integrated appliances give a kitchen a seamless look, and you can take it to the next level by adding top-chef, professional stainless steel to the mix.

1. SINK

Give the old-fashioned farmhouse sink an update in sleek stainless steel. The Kerr sink by Waterworks blurs the line between traditional and modern, and it helps make this kitchen feel timeless. "Forget divided bowls," says Christopher Peacock. "It should be wide enough to scrub a roasting pan."

2. DISHWASHER

A Miele dishwasher is concealed behind a paneled front to blend right in with the cabinetry. "You can't get away with cheap hardware in a white kitchen," says Eric Cohler. Here, a mix of glass knobs, polished-nickel bin pulls, and traditional refrigerator pulls add personality to the space.

3. RANGE

Think about color as an option when you're choosing appliances. The Chateau 165 range by La Cornue looks pristine in white, with stainless steel trim and a matching hood. "Don't sweat the whites," says Keller Donovan. "You're never going to find the same white in all the different materials, and that's just fine."

4. REFRIGERATOR

"Too much shiny stainless steel can get clinical really fast," says Denise McGaha. That's why this Sub-Zero fridge is masked with white panels. But don't go too ornate. "If you want a kitchen to remain classic, make sure your selections pass the Julia Child test," says Matthew Quinn. "Would she approve?"

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LIGHTING

"Try not to put cabinets too close to the windows, because it restricts the flow of natural light," says Mick de Giulio. "Create some drama with handsome, overscale pendants on dimmers, so they can work as both task and ambient lighting. Under-the-cabinet or over-the-cabinet lights can be very atmospheric, or you could cover a wide area with recessed lights. The idea is to combine decorative and practical lighting to make a harmonious and functional design."



GREG NATALE

hung pots from cantilevered shelves and chose Turkish terrazzo tiles to create a graphic floor.

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NEUTRALS NOW!

IT'S
CHALK!

A writing room embellished by artist Rajiv Surendra in Kedigian's Montreal home, page 90. Chalkboard paint by Rust-Oleum.

“I WALKED BY THIS COURTYARD EVERY DAY FOR TWO YEARS. I WOULD LOOK AT THE TOWNHOUSES AND THINK, ONE DAY I WANT TO LIVE HERE.”

Garrow Kedigian

BLACK & WHITE AND CHIC ALL OVER

**A COUPLE WITH A BOUNDLESS PASSION FOR PATTERN
ENLIST BETSY BURNHAM TO INFUSE THEIR CALIFORNIA HOME
WITH A MODERN MOROCCAN MOOD.**

NEUTRALS NOW!

In a Los Angeles dining room, designer Betsy Burnham uses white floors and black accents to anchor feminine touches, such as the Montalvo chandelier by Dennis & Leen, Windsor Smith's Scalloped Antique mirror, and chairs upholstered in Le Gracieux's Kirachi linen.



"Defining details make the difference," says Burnham, who had the living room's plaster-relief ceiling hand-painted. The custom sofa is covered in a Holly Hunt leather with seat cushions in a Pindler fabric. Custom ottoman in Clarence House's Bukhara Crewel. Swivel chairs in Rose Tarlow Melrose House's Canvas Cloth. Armchairs in Rogers & Goffigon's Bechamel. Fritz side tables by Mitchell Gold + Bob Williams.





DAVID A. KEEPS: This Los Angeles property would look right at home in a Moroccan medina. What's the backstory?

BETSY BURNHAM: It was a 1970s contemporary house in which the owners had raised their kids. Then they tore it down and built a new custom home that's double the size. The architectural concept was modern Moroccan, but that had to be treated cautiously to avoid looking too trendy. So I leaned more on the modern than the Moroccan.

How did you keep the house from feeling like a riad?

We used a global mix of furniture from different eras, including Anglo-Indian, Asian, and English. We mixed French '40s-inspired upholstery with New England-style wicker. The couple travel a lot and appreciate fine things, and initially I thought they'd prefer fancier antiques. But they chose a bed with a headboard that's almost tribal. They surprised me with their fearlessness.

Did either of them have any special requests?

Rugs are an important part of their Armenian and Romanian traditions, and the husband wouldn't even talk about fabrics until we bought the rugs. They didn't want traditional Persians; those have too much color and pattern to feel modern. To me, faded rugs are more sophisticated. In the hallways, instead of using carpets, we inset mosaic tiles to create runners.

Tell me you got to do some fieldwork in Morocco for this project!

I did indeed travel to Morocco during the design phase, and I'd call them from the souk to wheel and deal for them. I was inundated with all the color and crazy tile-work and embellishment there. My head was buzzing with ideas, but we wanted this house to be timeless and luxurious. That doesn't necessarily mean fancy. It's about quality materials. You need to pick and choose the grand gestures.

Those tiled steps certainly are grand—a veritable stairway to heaven. Why go where others fear to tread?

Staircases can be so boring and quiet. Why shouldn't they start a conversation? But the classic Moroccan tiled staircase in 10 different colors and patterns isn't that livable here. So my design partner, Max Humphrey, and I limited the palette—three



ABOVE: The staircase becomes a graphic installation with patterned tiles by Country Floors.

OPPOSITE: A powder room features Ann Sacks's Maghreb 4 tiles on the wall. Arturo sconces by Paul Ferrante. Forbidden City mirror by Bunny Williams Home. Mehraab sink by Viya for Stephanie Odegard with THG's Versailles fittings.

high-contrast patterns in just three colors—for the risers. The steps are the same white limestone as the floors, so the tiles can be the stars of the show.

Speaking of which, you also used Moroccan star lanterns. What's the appeal?

Stars are a Moroccan symbol. In the powder room, we paired a vintage pendant with a starburst-shaped sink, and tiles

with radiating patterns of varying scale. The room has a lot of energy. In bathrooms, you can break the rules.

How do you pull off layering patterns?

I'm a big believer that they work as neutrals. In the dining room, the fireplace is

clad in an intricate etched stone in black and white, which reads as gray from a distance. Even the fabric on the chairs, which looks like a blown-up Fortuny fabric, feels neutral because the colors share the same tones.

What are your new neutrals?

Versatile and natural materials: Wood, stone, iron, linen, leather, and suede are all neutrals. It can be rustic, like a house in Laurel Canyon, but it can also be a sleek Armani-style penthouse in New York. As far as color goes, I am influenced by fashion, so the classics—denim blue, army green, sweatshirt heather gray, camel, even camouflage—are also neutral colors. And let's not forget black and white.

Do you have a go-to white?

In this house, it's Benjamin Moore's White Dove. White walls are the way to go, especially if you are attracted to color, pattern, and textiles. But not that stark, cold Liquid Paper color; to be inviting, white needs to be warm. Strong whites with bold colors give a crisp and tailored look. Creamy whites with muted colors are more organic and bohemian.

Where does black come into the picture?

It's more of an accent. I love black marble and dark-stained woods. All the windows in the house are black steel, which adds drama against the white walls and stone floors. It's a clean, sharp, and elegant canvas, but for me, a house is not finished if it's all neutrals. It's just waiting to get accessorized and turned up a notch.


The guest rooms certainly dial up the color.

They're not everyday spaces, and we wanted them to stand out. In one suite, we turned a vibrant vintage wedding quilt into a headboard and paired it with yellow table lamps. The right mustard shade is cheerful in small doses. But it's not a neutral—so please, don't paint the walls yellow.



Urns transformed into fountains flank the infinity-edge pool, framing the view. "You really don't know where in the world you are," says Burnham, "until you see the downtown Los Angeles skyline." Southampton woven-wicker chaise longues by Kingsley-Bate.



A full-page photograph of a modern infinity pool. The pool's edge is on the right, and the water extends to the horizon, creating a seamless view of a valley below. In the foreground, a wicker lounge chair with white cushions and a white towel is positioned on a patio. The patio features a geometric pattern of light-colored stone tiles interspersed with darker, pebbled tiles. A large, rustic, earthenware vase sits on a pedestal to the right of the chair. The sky is a pale, hazy blue, and the overall atmosphere is serene and minimalist.

**“NATURAL
MATERIALS—
WOOD, STONE,
IRON, LINEN—
ARE ALL
NEUTRALS.”**



1. A vintage mirror hangs over a custom console in the entry. 2. Instead of runners, Burnham "carpeted" the entry with inlaid mosaic stones by Country Floors. 3. The dining room is embellished with fanciful vintage Baguès sconces. 4. Los Angeles designer Betsy Burnham. 5. An etched-brass tray table adds a sense of history to an outdoor seating area. 6. "All the color and pattern really make the guest room pop," says Burnham, who added a vintage-suzani headboard and Moroccan rugs. 7. A Moorish mosaic, Country Floors' Nabeul Noir, mixes with diagonal striped flooring. 8. Vintage textiles enliven an Indonesian daybed; seat cushion in Great Outdoors' Fresh Canvas. **OPPOSITE:** The terrace is outfitted with Kingsley-Bate's Southampton seating, with cushions in a Perennials fabric.





A 19th-century Indian rug from Rugs & Art was the inspiration for the master bedroom's soft palette. Bed by Posse Furniture. Sheets by Deborah Sharpe Linens. Throw from Jayson Home. Vintage lamp from Downtown. Curtains in S. Harris's Tibet silk with Lee Jofa's Vintage Link trim. Walls throughout the house are painted in Benjamin Moore's White Dove. FOR MORE DETAILS, SEE RESOURCES





RETURN OF THE DARK AGE

**WHEN DESIGNER GARROW KEDIGIAN ESCAPES NEW YORK,
IT'S TO HIS HOMETOWN, MONTREAL—AND A
ROMANTIC HIDEAWAY IN THE HEART OF THE CITY.**

INTERIOR DESIGN **GARROW KEDIGIAN** INTERVIEW **TIM McKEOUGH** PHOTOGRAPHY **PAUL RAESIDE** PRODUCER **DORETTA SPERDUTO**

NEUTRALS NOW!

Dining room walls in designer Garrow Kedigian's handsome Montreal weekend house are captivatingly dark in Benjamin Moore's Caribbean Teal. The antique crystal sconce is a Paris flea-market find, and the side chair is upholstered in a Chelsea Editions fabric.





An homage to Canada's fur-trading history, Antilocarpa carpet from Stark creates a dramatic stair runner. "It's a great pattern, contemporary but still classic," says Kedigian. Trim painted in glossy Benjamin Moore Black plays up the home's architectural details. Reproductions of artworks by Géricault are featured throughout. **OPPOSITE:** The dining room mixes modern and traditional elements, including a chrome-and-glass table from Andrew Martin paired with Louis XVI-style Marilyn chairs from Global Views. Curtains in Rogers & Goffigon's Pirouette. Rug, Stark.





**"WHAT IS
A NEUTRAL?
IT'S JUST
SOMETHING
THAT'S NOT
JARRING."**



TIM McKEOUGH: New Yorkers usually have weekend homes in the Hamptons or Connecticut. Why did you choose Montreal?

GARROW KEDIGIAN: I grew up here, and I went to school here, so I consider it home. My sister also recently had a baby and asked me to be the godfather. I actually *was* looking at places in the Hamptons originally, and for what I spent here, I could have bought a one-room condo in Southampton. As a decorator, you want more space and more room to decorate.

Paint me a picture of the neighborhood.

At the turn of the 20th century, 90 percent of Canada's wealth was concentrated in this square mile, which is called the Golden Square Mile, and there are these magnificent mansions at the foot of Mount Royal. A lot of them have unfortunately been abandoned or turned into apartment houses over the years. But they're all still here, and the character of the neighborhood is charming, with old-growth trees and museums. When I studied architecture at McGill University, I lived up the street in a very small apartment, and I walked by this courtyard, Chelsea Place, every day for two years. I would look at the townhouses and say, "One day, I want to live here."

So it's a dream come true?

Yes, 22 years later. The houses are arranged in a big U shape around a beautiful courtyard. It was designed by Ernest Isbell Barott, an architect who modeled them after the London terrace houses in Belgravia, so they have a very English character. Mine is one of the inside corners, and it's an interesting floor plan, not generic at all, which really appealed to me.

Compared to your New York apartment [*House Beautiful*, December/January 2014], it has a deeper, darker color scheme.

My apartment has some pretty bold colors too, but I consider this my winter house, because Montreal is so cold. And when you're in a house in the winter, it's nice to be enveloped by warmer, deeper tones.

How do you keep it from being overwhelming?

One of the most successful strategies is to paint a strong color on everything, from the baseboard and crown molding to the walls. In the living room, which is a rich, taupey beige, like the color of a brown

paper bag, it works well because it's not contrasted against a different trim color. It's almost like a wood-paneled room, where all the elements are the same hue.

So you can treat them as neutrals?

Oh, absolutely. What is a neutral? It's just something that's not jarring. I want the colors to be dramatic but not overwhelming. Everyone always wants white walls, but I think white makes it much harder to design a successful room, because the palette is so stark. For me, white is jarring.

Did you have a lot of the furniture already, or did you shop specifically for this house?

All the new upholstery was custom made, and I shopped for the rest of it in New York and at the Paris flea markets. The one thing I already had was the coffee table in the living room by Philip and Kelvin LaVerne, which is a terrific piece I found at an estate sale in New Jersey months before I even bought the house.

Did you buy anything in Montreal?

It was very hard, because Montreal doesn't have the kinds of antiques shops you would expect. Everything is a little more traditional. But I did find the extraordinary chandelier over the dining table here. I was walking up Boulevard Saint-Laurent after Christmas two years ago and saw this fabulous wooden lantern in the window of a shop called Phil's. I had to have it.

You placed a very sleek chrome-and-glass dining table below that lantern.

That really gives the room some edge. One of my assistants criticized me for putting a chrome piece in a warm-toned, deeply colored room. You'd maybe expect a brass table base. But I told her that's exactly the reason to do it. In all of my rooms, I like to have something I call the foreign element—a piece no one else would think of using. I also pushed the dining table to one side, because I wanted to keep the view to the fireplace clear from the foyer. It's a little unusual, but that makes it interesting.

You could say the same about the animal carpet on the stairs.

It's an antelope-patterned carpet from Stark, and it's my all-time favorite, but I have a hard time selling it to clients. It's an homage to a hunting lodge. I mean, here I am in Canada!

LEFT: In the living room, walls and moldings are painted in a warm beige, Benjamin Moore's Rattan, to create a lustrous, cocooning environment. Simple gold details add to the sense of luxury. The vintage coffee table is by Philip and Kelvin LaVerne, and the custom sofa is upholstered in Rogers & Goffigon's Biarritz. The armchair on the right is covered in a Pierre Frey velvet, and the other in a Chelsea Editions fabric. Lotus floor lamp by Barbara Barry for Circa Lighting. Rug, Stark.

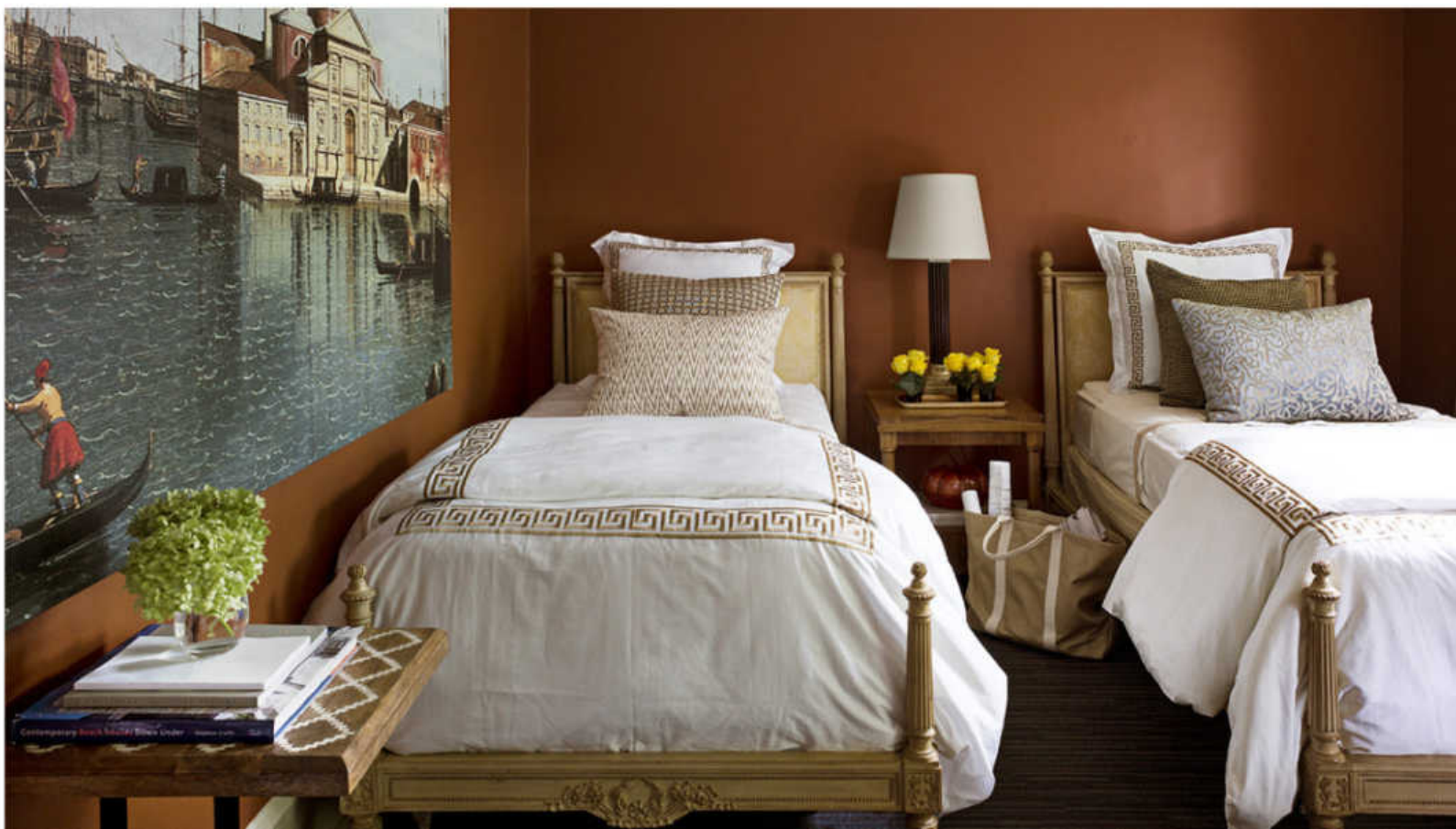


ABOVE: A vintage buffet in the dining room holds favorite books and decorative finds, such as a table lamp Kedigian fashioned from a candlestick. **RIGHT:** In the sitting room, red leather nailhead trimming from Samuel & Sons creates the look of wall paneling, and an antique Gustavian sofa is upholstered in vintage raw silk. Jalen chandelier, Arteriors. Trim painted in Benjamin Moore's Branchport Brown. **BELOW:** New York designer Garrow Kedigian in his home at Chelsea Place.





LEFT: A butler's pantry is enlivened with a golden-hued Splendour wallpaper by Catherine Martin for Mokum and bold swaths of black paint. **ABOVE:** Kedigian's home is a unique L-shaped corner townhouse built in 1923. **BELOW:** The guest bedroom, which is equipped with a pair of 18th-century beds upholstered in a Pierre Frey fabric, exudes warmth with walls painted in Benjamin Moore's Terra Mauve. Bed linens, Gluckstein Home. Lattice Bone C-Table, Pier 1 Imports.





"Blue has always been my favorite color," says Kedigian, who painted his bedroom in Benjamin Moore's Alfresco. The Daisy G mirror by Worlds Away adds a fanciful touch. **OPPOSITE:** He transformed an antique four-poster bed with a canopy made from Kravet Couture's Cadence fabric. Pillows in fabrics by Etro, Templeton, and Garrow Kedigian for Peter Fasano. Joshua Tall tables by Jayson Home. Custom bench in Etro's Enrico. Rug, Stark. FOR MORE DETAILS, SEE RESOURCES



Don't miss
the best
room in the
house,
page 77!

NEUTRALS NOW!

A 19th-century Cambodian sculpture sets an exotic tone in the foyer of a Richmond, Virginia, Spanish Colonial Revival house, recently decorated by Lili O'Brien and Leigh Anne Muse. The antique bench is covered in a Dogwood Fabrics batik. The mirror is from Marston Luce Antiques.



THE SIMPLE ELEGANCE OF CREAM

**WHAT DO YOU DO WHEN YOU BUY
A STORIED SPANISH COLONIAL REVIVAL IN
TRADITIONAL RICHMOND, VIRGINIA?
STAY TRUE TO ITS WORLDLY ÉLAN AND
SUNNY MEDITERRANEAN SOUL.**

MIMI READ: I've only been to Richmond once before, and it seemed chockablock with Georgian houses. Maybe I blinked. Are there lots more of these exotic specimens?

LEIGH ANNE MUSE: Not at all. Richmond has many old homes, most of them extremely traditional in the English or American sense. This one's very un-Richmond.

I feel like I'm in Santa Barbara or Boca Raton.

LAM: It's a marvelous Spanish Colonial Revival home that could indeed be in some sunny resort. It was built in 1934 for a man who had ties to Miller & Rhoades, a department store that's an old Richmond icon. He was a movie buff, fascinated by the California lifestyle, and he liked to entertain. The living room is enormous. The dining room seats a crazy amount of people.

The architecture has a great vibe—and the setting is blockbuster.

LILI O'BRIEN: In Richmond, we call this Mansion Row. Grand European-inspired estates border a 300-acre park with beautiful trees, lakes, and picturesque buildings. I love the weighty feel of this house. None of the openings are cased, so you get a sense of the thickness of the stucco walls. Everything has an artisanal hand. The floor tiles are terra-cotta, old and well-worn. The hardware on the windows is wrought iron.

Who are the homeowners?

LO: Caroline Wallace is a luxury-travel consultant who organizes trips around the world. She's sophisticated but also fun and personable. Her husband, Gordon, owns a company that makes sound machines, and they have two college-age daughters.

Your decorating makes the house festive enough for a cocktail soiree, yet it's still comfortable and livable.

LO: Their previous home had a formal French interior, with Louis XVI chairs and gilt bergères. Here, they wanted rooms just as elegant but much more relaxed. We repurposed Caroline's French things and mixed them with modern and primitive art she's collected on her travels, and she gave us free rein to select new furnishings. We added antiques and contemporary pieces.

Every wall is a fresh, elegant white. Did you ever consider stronger color?

LO: Never. I was born and raised in Aix-en-Provence, France, where my father was a

painter studying with a Cézanne expert. I have never seen a stucco wall inside an authentic Mediterranean house painted anything but cream, and I wasn't about to mess with that tradition.

But many Spanish Colonial Revival houses are at least furnished with lavish color—ruby reds, evergreens. You didn't go there.

LAM: The architecture sets up a contrast between dark wood beams and pale stucco, and we wanted to continue that. In the living room, for instance, we chose a dark wood armoire to play off the creamy sofas. The iron on a side table contrasts sharply with the white marble of a lamp.

That glam powder room is high contrast, too.

LAM: The Art Deco black-tile wainscoting and the slightly Moroccan patterned floor tile are original to the house. They hark back to the first owner's interest in 1930s Hollywood glamour. It proved to be a challenging space because it's small, dark, and tucked under the stairs. We ended up using a painted and gilded bombé chest from Caroline's old living room to add reflectivity and amp up the elegance.

Forgive me for alluding to a marshmallow ad, but this bedroom seems jet-puffed. I'd never want to leave it.

LO: It is sumptuously layered. At the same time, there are elements helping to tamp that down a bit, like the walnut headboard. It's an early-18th-century Italian piece we purchased from the previous owners—too good to pass up.

The gilt furnishings and fine needlepoint rug give it a Southern parlor aspect.

LO: Most of the furnishings are from Caroline's previous living room. We put her Savonnerie rug on top of a low-pile wall-to-wall cashmere carpet. The gilt sofa and coffee table were also from there. We used her cranberry-glass lamps for a burst of color.

Do the owners use the sofa as a place to strew clothing? This, I suspect, is the sad but true life of most sofas placed at the foot of a bed.

LAM: Oh no, they use it! They wake up and have coffee sitting on the softest white silk. The girls come in and hang out all the time. Nobody can resist those lofty down cushions. It may seem prosaic, but sometimes it's the mechanics of furniture that changes the conversation.

RIGHT: Generous Kent sofas by Hickory Chair, upholstered in Perennials' Rough 'N Rowdy, flank the massive limestone fireplace in the living room. An antique Argentine mirror picks up the glint of gold in the custom coffee table. Brass side table from Galerie Negropontes. Louis XVI fauteuils in Galbraith & Paul's Tulip, a velvet. The walls are painted in Benjamin Moore's Morning Light. Sisal rug, Fibreworks.





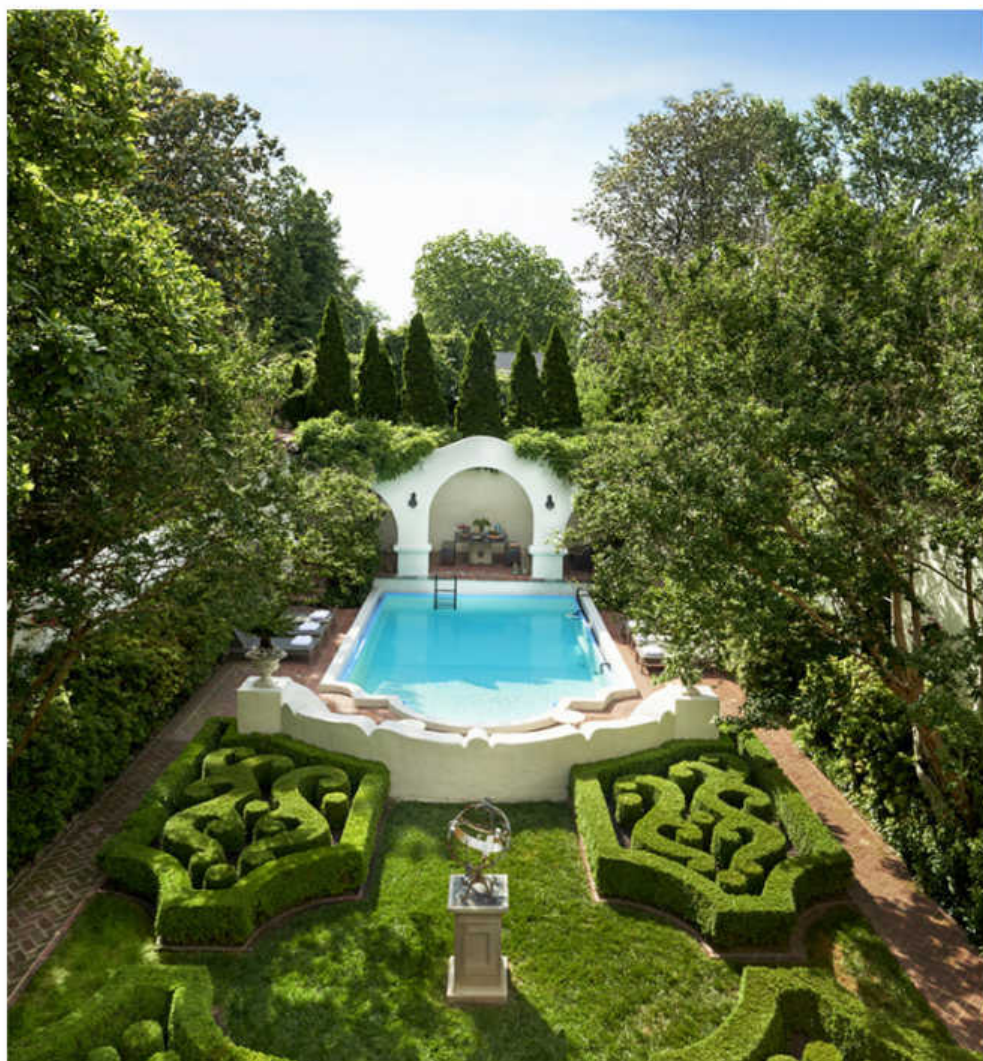


The kitchen's 1850s English refectory table is paired with Hickory Chair's Madigan counter stools, covered in Robert Allen's Harvest Moon. Traditional Shaws farmhouse sinks from Rohl. Fittings by Waterworks. Wolf range. **OPPOSITE:** A stucco garden wall fringed with climbing roses opens onto the pool.





ABOVE LEFT: In a powder room, an antique chest from Provence adds a curvaceous contrast to the graphic tiles, original to the house. Walls painted in Benjamin Moore's China White. **ABOVE RIGHT:** Designers Lili O'Brien, left, and Leigh Anne Muse on the loggia. **BELOW:** From their bedroom balcony, the homeowners have a view of the 1934 swimming pool, poolhouse, and stunning boxwood parterres attributed to the late Richmond garden designer Charles Gillette.



An 18th-century Italian carved-wood headboard is the focal point in the sun-filled master bedroom. Pillows covered in embroidered fabrics by Holland & Sherry accent a French sofa. Armchair in a Manuel Canovas silk. Bed linens by Matouk. The Savonnerie rug is by Stark. FOR MORE DETAILS, SEE RESOURCES



NEUTRALS NOW!

Glimmers of silver and gold enliven the soft-spoken palette in the living room of this Los Angeles apartment. Dessin Fournir's Fredonia lamp is a lustrous backdrop to the owners' collection of antique silver. Rogers & Goffigon silk trim on a pillow adds graphic detail to a neutral sofa.



WHO SAYS BEIGE IS BORING

**EMBRACING THE BEAUTY OF BEIGE, DESIGNER JOHN DE BASTIANI
CRAFTS A SERENE AND SOPHISTICATED LOS ANGELES
HOME THAT GIVES THIS BASIC HUE A BREAKOUT ROLE.**



**"BEIGE
IS CLASSIC.
IT'S
SOOTHING."**

Rather than the typical pair of sofas flanking the living room fireplace, designer John De Bastiani used four George Smith armchairs for a “masculine, clubby” feel. Chairs covered in Palpana with pillows in Hacienda, both from Holland & Sherry. Cap Ferrat cocktail table by Dennis & Leen. Osborne mirror, Rose Tarlow Melrose House. Walls and shelves painted in Farrow & Ball’s Wimborne White.



LISA CREGAN: Beige is the Walter Mitty of the color wheel. It looks unassuming, but it can dream big.

JOHN DE BASTIANI: Beige is classic. It's sophisticated, it's soothing. It isn't trendy, and neither am I. People might call it the safe choice, but I say, What's wrong with being safe? More and more, I find that young clients like these homeowners, Laurent Bouzereau and Markus Keith, are gravitating toward neutrals. They want the traditional comfort of their grandmother's house without the chintz and heavy wallpapers, and beige fits the bill; for instance, it gives these English club chairs in the living room a modern aspect. All the khaki, white, and cream keeps the mood serene, even in rooms dominated by vibrant movie posters.

I do love the vintage European movie posters. In the bedroom, the savage gunman played by Clint Eastwood seems much more civilized in French. They reflect Laurent, who's an author and filmmaker. He was born and raised in France. He's always had a passion for movies, and he started collecting posters at a very young age. These are very rare originals. To highlight them, I kept everything else understated. Walls are painted cream in an eggshell finish, and trim is the same color in semigloss, which makes moldings look a bit darker for more depth. Pattern takes a backseat to the patina of hand-made things, like the white ceramic lamps that repeat everywhere. Yet there's a fair amount of glimmer amid these sandy shades.

Markus has a collection of silver—antique boxes, tea caddies, match holders. He's a Hollywood producer, and he has a great eye; he picked this silver coffee table in the living room. I added gold to the mix with the bull's-eye mirror and the fireplace screen, and with the oversize chandelier in the dining room, which opens to the living room. I don't know why people don't mix gold with silver more often—they look so smart together. The key is to use a lot of both; you can't be shy with one or the other. What has typically gone wrong when a quiet palette has no spark?

Someone hasn't gone far enough! For example, the deep heft of the upholstery on the living room sofa and club chairs is crucial—a more delicate linen would look one-dimensional, and the room would fall flat. And then there are bold details like the very noticeable trim—a thick ribbon on the sofa pillows and a big brush trim on the chairs' 20-by-20-inch pillows. I don't do



ABOVE: De Bastiani in the living room, seated on an Italian Directoire chair by Dennis & Leen. A linen-hemp rug from Mansour is layered over a sisal from Carl Marias Carpet Design.

dinky accents. Small pillows look like something that came with the furniture; these speak to good proportion and a custom quality. In the bedroom, I used a darker beige for the curtains to be more cozy and intimate. It's important to create a distinct feeling in each room, even if you're using the same palette everywhere. Weren't you ever tempted to switch up your neutral tones, maybe use a gray or brown? We thought about using other colors, but we kept coming back to beige! It was always

the best choice. Gray is so popular, but it's cool, and I don't think warm colors work as well with it. Brown was definitely an option—we used it for the bedroom sisal—but too much would have weighed things down. We were going for a light and airy indoor/outdoor California feel—a place where you walk in and say, “Ahhh.”

Do you think symmetry contributes to that tranquility?

Yes, but I use symmetry in an asymmetrical way. There's a garden stool on one side of the living room and a throw over a chair's arm on the other. There's a photo hung over one row of bookcases—I like to break up a grid of shelves with art—yet not on the other. I worked hard to make sure the room ultimately reads as balanced. People get caught up in wanting to “throw things off” with an odd color or incongruous shape. I'm not a fan of that. This is about restraint—no heavy velvets, Art Deco, or even midcentury touches to jar the brain. Once you've set out in a traditional direction, you have to stick to it. For me, it's about being appropriate.

For a young man, you're surprisingly deferential to what's appropriate.

I grew up in a home where we sat down to dinner with candles and cloth napkins. We weren't super-wealthy, but my mother liked to do things right, and it rubbed off on me. When I started out in the '90s, I was working for Brunschwig & Fils, the Tiffany of fabric houses. It

was an education in the classics, in the styles of Billy Baldwin and Albert Hadley. No matter how modern my projects are, they're grounded in the classics.

There's a cult book titled *The Life-Changing Magic of Tidying Up*. Your clients could have written it.

They are neatniks! Everything has its place, and the apartment is always immaculate. Even their dog, Molly—who you might notice matches the furniture—is always freshly washed. They like an orderly life, and this calming neutral palette and classic symmetry maintain that. I think a well-organized life is more productive. When you wake up to things nicely pulled together, it sets the tone for a good day.



Vintage French movie posters add so much drama to the dining area that De Bastiani kept everything else muted. A Navarre lantern from Dennis & Leen hangs above a pedestal table and chairs, covered in Kerry Joyce's Naomi Shadow fabric, all from Rose Tarlow Melrose House. Great Plains' Second Wind linen on both living room and dining room curtains provides continuity in the open-plan space.





LEFT: In the master bedroom, Kerry Joyce's Petite Fleur fabric for the curtains and a Formations bench introduce "a deeper beige, for intimacy," says De Bastiani. A George Smith armchair in Holland & Sherry's Pyrnees pairs with a table from Dessin Fournir. Christopher Spitzmiller lamps. Walls painted in Farrow & Ball's Wevet. **ABOVE RIGHT:** The homeowners' Wheaten terrier, Molly, stands near the front door. **BELOW RIGHT:** The traditional kitchen features custom-made cabinets painted in Farrow & Ball's All White. Dennis & Leen's Canzone chair in a Le Gracieux fabric. Range, Viking. Rug, Jamal's Rug Collection. FOR MORE DETAILS, SEE RESOURCES



SHADES OF THE SKY AND SEA

**IN THE SWEDISH ARCHIPELAGO, DESIGNER MARSHALL WATSON
LETS THE LANDSCAPE GUIDE HIS PALETTE. THE RESULT IS A SERENE
SUMMER HOUSE THAT'S THE ESSENCE OF SCANDINAVIAN STYLE.**

INTERIOR DESIGN **MARSHALL WATSON** INTERVIEW **CHRISTINE PITTEL** PHOTOGRAPHY **LUKE WHITE** PRODUCER **DORETTA SPERDUTO**

NEUTRALS NOW!



A 17th-century table anchors the entry of the main house, and its color is echoed in the custom Shyam Ahuja rug. Curtains in Robert Allen's Fresh Flowers are embroidered with wild strawberries, "my homage to Ingmar Bergman," says designer Marshall Watson. The walls are painted in a matte finish, but the ceiling is high gloss, to bounce more light into the room.





In the dining room, a custom-made table is surrounded by Swedish Rococo chairs from Napoleon Inredningar covered in an S. Harris fabric. A banquette, upholstered in a Pierre Frey fabric, runs the length of the large window and offers a cozy spot to read. Curtains in Quassia by Fabricut. Humphrey, an English bulldog, relaxes on the rug, designed by Watson to mimic the pattern of a traditional Swedish sweater and custom made by Shyam Ahuja.

CHRISTINE PITTEL: If I have only one life, let me live it in Sweden.

MARSHALL WATSON: It really is idyllic. These clients—he's American, she's Swedish—live in the United States but move over here for six weeks every summer. It was important to them that their three daughters have a close relationship with the wife's family. Now the girls are almost grown and completely bilingual, and they have a whole set of Swedish friends.

Where exactly is the house?

On an island in the archipelago outside Stockholm. The main house was built in the 1970s in the northern Swedish style with hand-hewn logs—square, not round. Then there's a guest-house that we basically rebuilt, since it had minimal electricity and plumbing—and no charm. A barn, a sauna, and a few other cottages round out the compound.

There's something so appealing about Swedish style. How would you describe it?

It's spare, with lots of air around each piece of furniture, so there's a feeling of lightness. And the furniture is often painted white, or some other pale, chalky color. You rarely see dark wood, because the whole idea is to invite more light into a room. Floors are painted white or scrubbed so thoroughly that they look as if they were bleached. Curtains are sheer. Rooms will be lit by candles every night, even during the summer months. And there are mirrors, lots of mirrors, to reflect the glow and double the sense of light.

I love painted furniture, like that pale green table in the entry of the main house.

It's a country piece, a 17th-century refectory table that I found in Småland, which is a mecca for designers because everywhere you turn, there's another barn or warehouse filled with Gustavian antiques. And I think I've crawled around all of them. The table wasn't green when I saw it. Pieces like this were painted over and over, and when you decide to buy one, the dealer says, "We'll scrape it." The first time I heard this, I asked, "What do you mean?"

He explained that they will scrape off the newer paint to get down to an earlier layer. Somehow, they always find the most interesting color and reveal it in a way that creates the perfect patina, with underlayers of other colors showing through.

I think of gray and blue as the Swedish palette, but you've done something different.

Cream, green, and pomegranate red are the colors that run through the main house. The palette may look different to you, but it's

table where the family can gather round and play games. The walls are painted a pale green, which becomes darker in the dining room and then reappears in the master bedroom.

That bedroom is straight out of an A-frame cabin. Was it difficult to design?

Let's just say it was a challenge. But I thought the architecture was so interesting that I divided the walls into panels, to accentuate them. I wanted to make you

really look at those angles, as opposed to pretending they're not there. The panels are upholstered in a trellis pattern, and you'll notice there's a lot of air in the design. Traditional Swedish patterns, like the checks on the bed skirt and the stripes at the window, are simple and airy. It's as if they wanted to let in more light, even through the fabrics.

In the guesthouse, you switch to a more familiar palette.

Foggy blues, soft grays, and whites. But everything is blurred. Even the whites have a bit of blue or gray in them. You rarely see bright white in Sweden. They're neutral colors. In the U.S., we think of neutrals as beige, gray, or off-white—all basically derived from brown. Swedish neutrals, in contrast, have the sky or the lake in them, rather than the earth. There's a bit of blue in the green and a bit of green in the blue, and everything is softened with a touch of gray. These colors are peaceful and restful, because

they all have hues in common and they all have a similar value on the scale of light to dark. That makes for a very tranquil space.

It must be lovely to linger in the dining room on one of those midsummer nights, when twilight seems to last forever.

It does feel rather magical when it's still light outside at 9 p.m., 10 p.m., 11 p.m., midnight. But I think Stephen Sondheim said it best in *A Little Night Music*, when he wrote, "Perpetual sunset is rather an unsettling thing." That's why every bedroom has blackout curtains. At some point, you simply have to stop eating and drinking and talking and go to sleep!



ABOVE: A vintage tureen in red and cream picks up the colors that run through the house. It's displayed in the dining room on an antique Swedish country cabinet, found at Antiquvm.

no less Swedish. That red is known as Falun red, after the copper mine that was the original source of the pigment, and it's very common in Swedish folk art. I use it as an accent on the back of the bookshelves in the living room, and it's also in the fabrics and the trim. There's the typical plaster fireplace, large casement windows to let in the light, a comfortable sofa, a pair of chalky white Gustavian chairs, and a big coffee



ABOVE: In the spacious living room, antique Gustavian chairs mix with new pieces like the custom sofa, in Pindler's Trent, and a pair of custom easy chairs in Schumacher's Seneca. Curtains in Clarke & Clarke's Cowslip with Kravet's Piano Band trim. Shades in Pindler's Calverton. **LEFT:** Traditional Falun red paint adds warmth and vibrancy to one living room wall. The ottoman and Gustavian chair are upholstered in Schumacher's Claremont. **BELOW:** The exterior of the house is also painted in Falun red.





In the master bedroom, the steeply pitched roof became even more dramatic with the addition of panels upholstered in Pindler's Alessia. The vintage bench is covered in a Duralee fabric.

OPPOSITE: A simple Swedish desk was placed by a window with a view of the Baltic Sea. The Gustavian side chair is upholstered in a Schumacher check. Curtains in a Duralee fabric. Custom rug from Shyam Ahuja. Watson had cupboards built into the wall to hold clothing.





The palette shifts to blues and grays in the guesthouse. The sitting room is furnished with a fine, mid-18th-century Swedish Rococo sofa, upholstered in a Rogers & Goffigon fabric, and a Danish tea table and chest. Table skirt in Jasper's Ondine. Curtains in a Schumacher fabric. Rug by Beauvais Carpets.





ABOVE: In the breakfast area of the kitchen, everyday dishes are stored on a traditional plate rack. Vintage table and chairs from Antiquvm. **RIGHT:** The staircase was totally rebuilt in a style adapted from other cottages in the area, with cutout railings—the typical country interpretation of more elaborate carved and turned balusters.



LEFT: This antique settee is the Swedish farmhouse version of a convertible sofa—the bottom section pulls out to turn it into a bed. The seat cushions are upholstered in a Rogers & Goffigon fabric. Sconce by Vaughan. Rug by Beauvais Carpets. **ABOVE:** New York designer Marshall Watson, who studied the local architecture carefully before reimagining the guesthouse.



A gaslit Swedish Art Nouveau chandelier hangs above a German Rococo table in the stair hall. The antique Mora clock from Napoleon Inredningar is painted in a beautiful Swedish blue—a deeper iteration of the blue on the walls. Bedroom curtains in Chelsea Editions' Large Check. FOR MORE DETAILS, SEE RESOURCES

Resources

HOUSE BEAUTIFUL • MARCH 2016

A listing of designers, manufacturers, distributors, and retailers featured in this issue. For complete product information, go to housebeautiful.com/resources.

THE SYMBOL (T) = TO THE TRADE.

"To the trade" means a manufacturer sells primarily to design professionals. Many design centers offer hourly decorating and shopping services that can assist you; some fabric shops, workrooms, and web sites may be able to place an order for you as well.

PAINT

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FABRIC & WALLCOVERING

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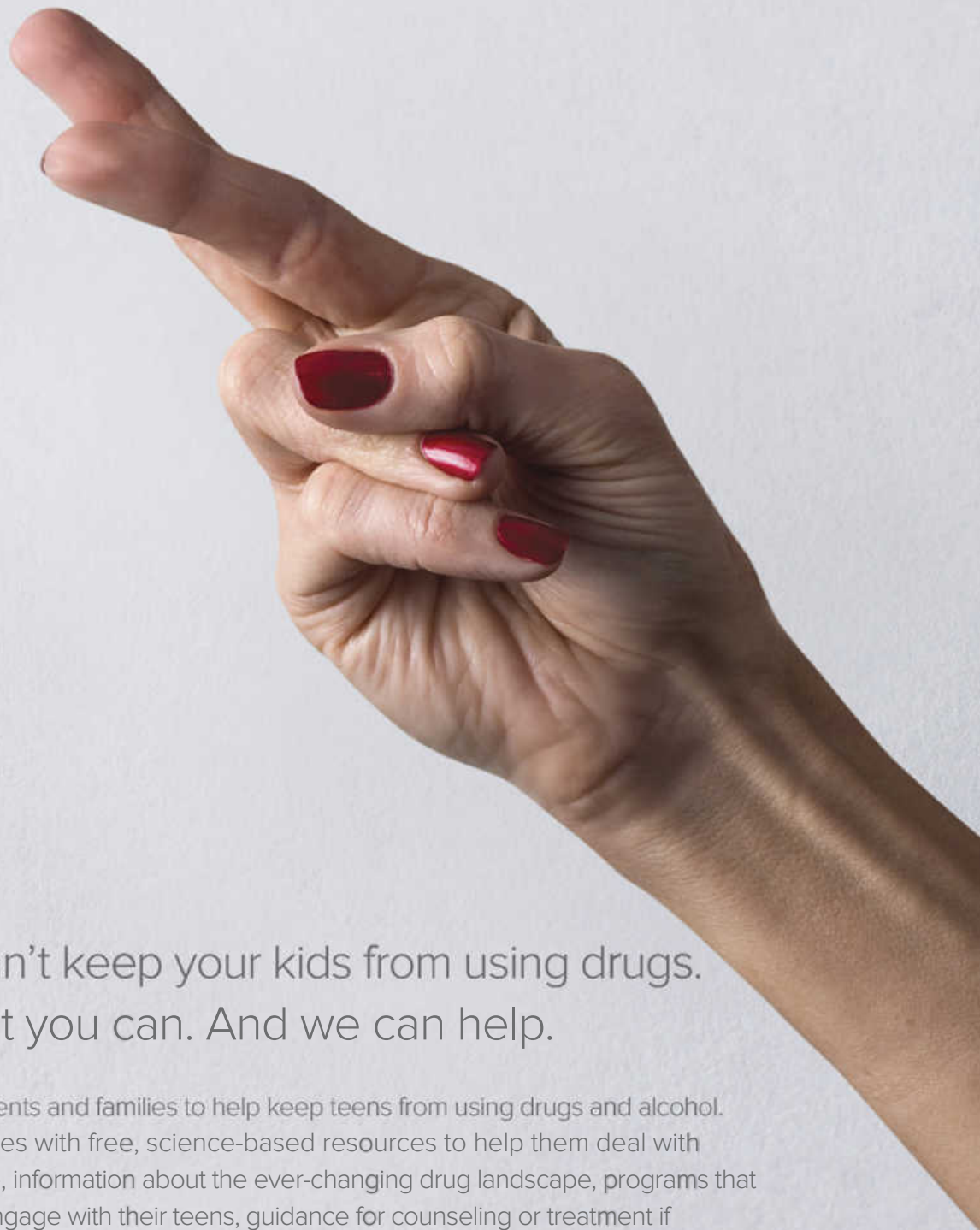


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I Love My Staircase



Gunn's wall color, Benjamin Moore's Tawny Bisque, was inspired by the limestone buildings of Bath, England.

PRODUCER KATHRYN O'SHEA-EVANS PHOTOGRAPHER DOUGLAS FRIEDMAN STYLIST LUIGI MENDUNI

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